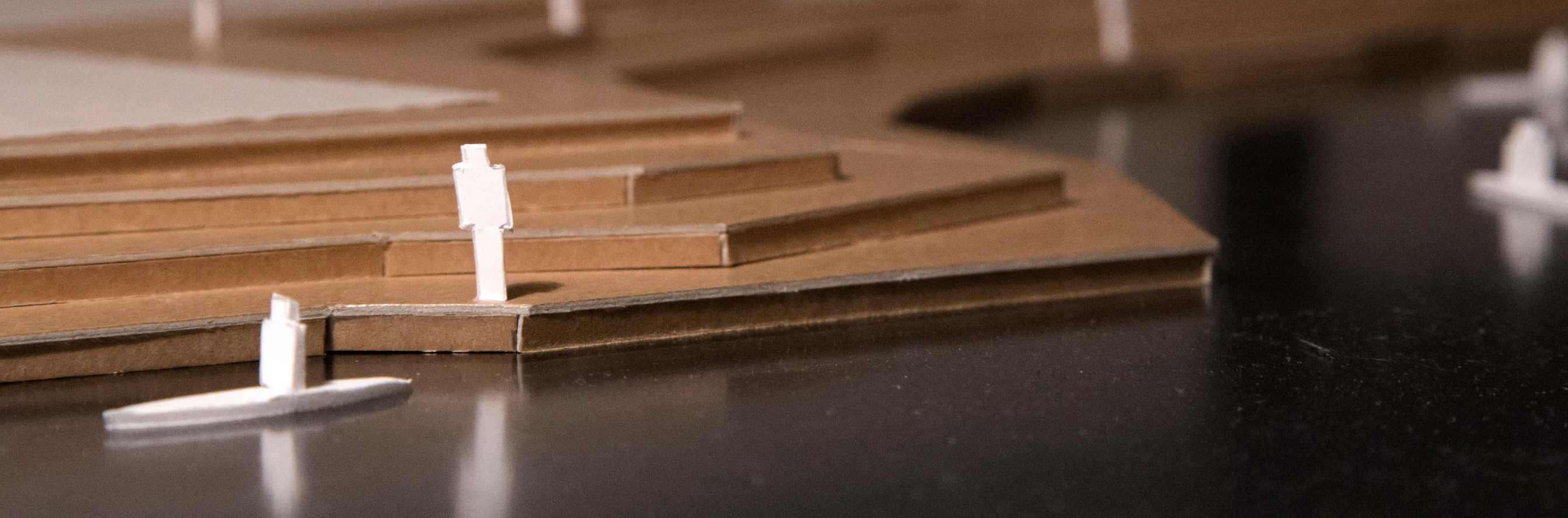
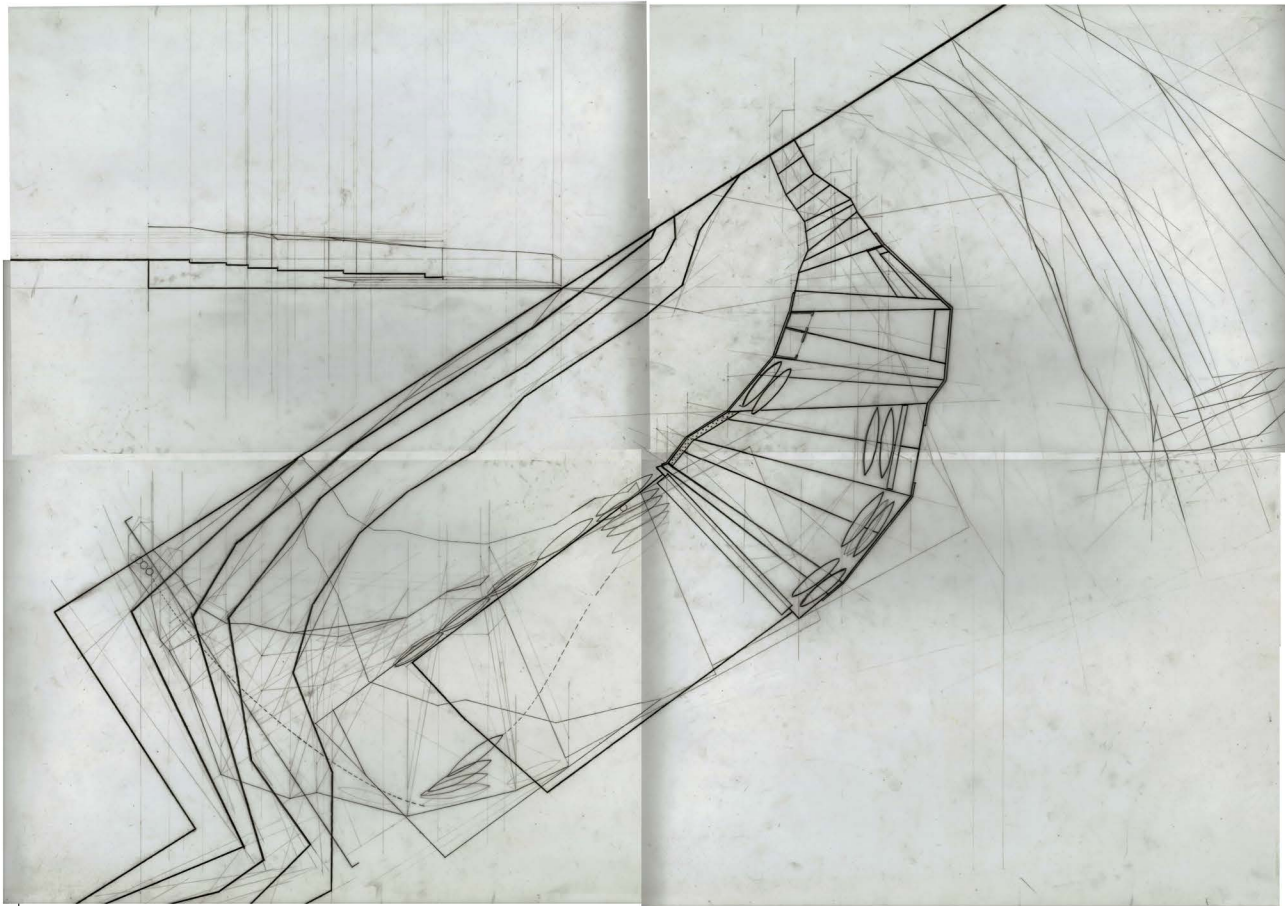


HOBART COLLEGE. NICHOLAS FAIELLO. DESIGNER + ARTIST.



ACCLIMATE





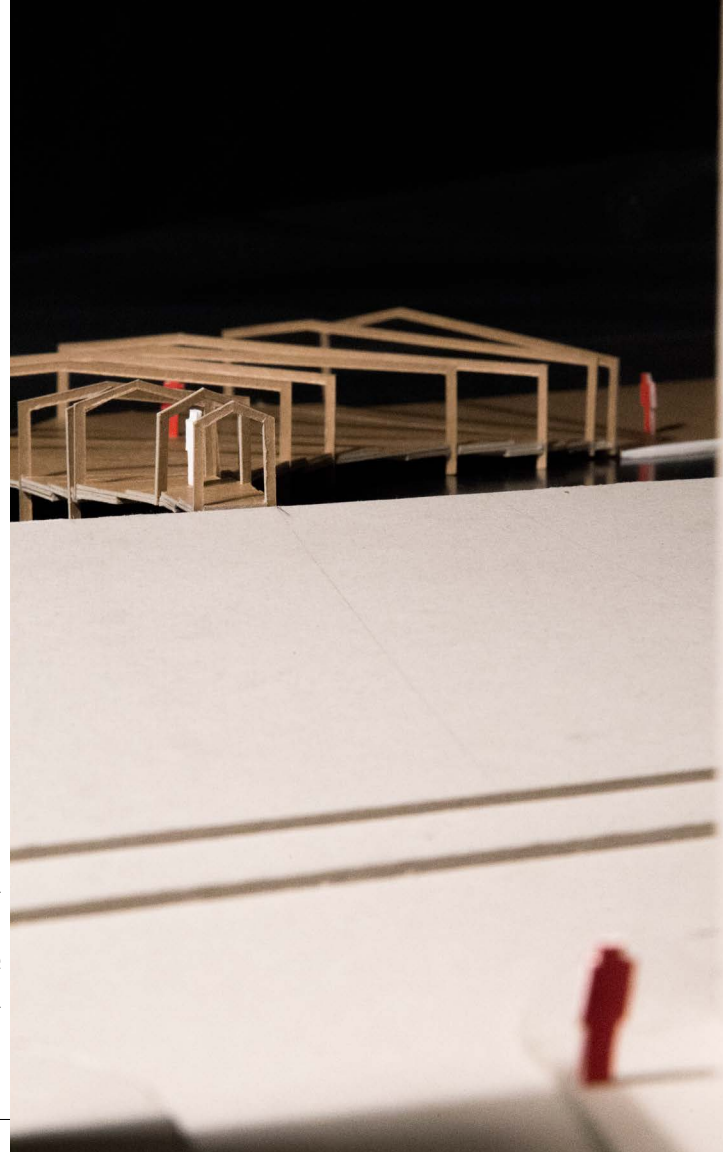
Generative drawing of plan and partial section of Acclimate (lead on mylar).

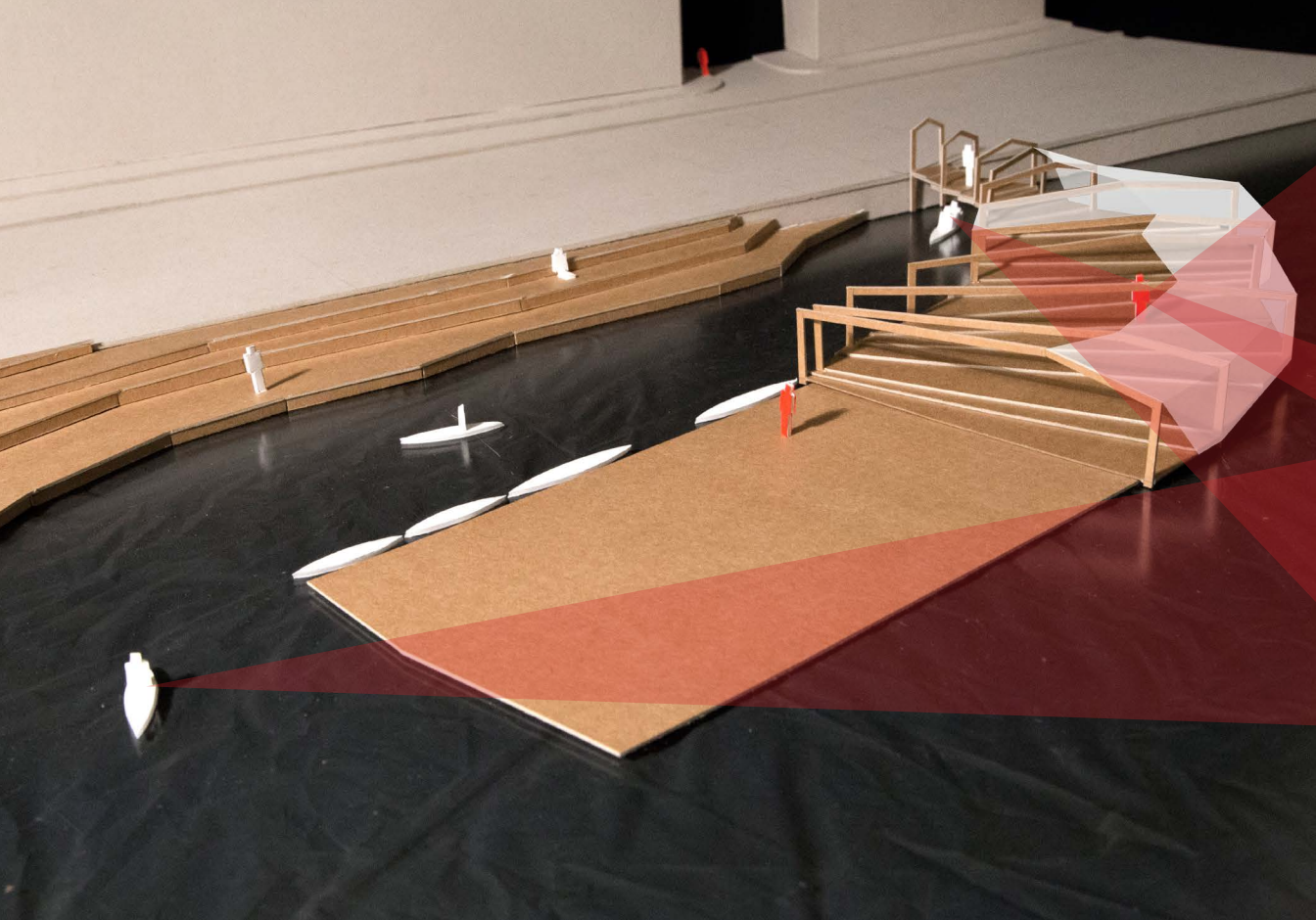
This drawing contains the design and thought process throughout the entirety of the project.

ACCLIMATE

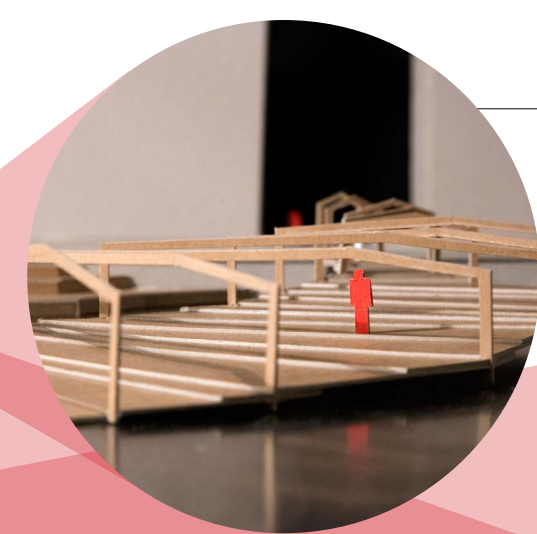
Acclimate is a kayak rental and civic space designed for the city of Copenhagen's waterfront park, Havnepromenade. It's design is derived from the idea of shifting from human scale to kayak scale; from land to water. Acclimate was designed while studying at the Danish Institute for Study Abroad.

The approach from Tordenskjoldsgade. The prospective kayaker is presented with an entrance which takes the familiar form of a pitched roof house.





Acclimate from above, shown with removable skin. Derived from the idea of a kayak "skirt," the skin, a water resistant canvas, is partially stretched over the frames of the rental structure to facilitate dry interior space.



The kayaker acclimates themselves to the new environment as they descend through the structure.



The cove provides protection from the current of the canal as the kayaker finishes their transition from land to water. The cove also serves as an amphitheater of seating for the public.



The kayaker completes their journey by paddling under the structure back into the cove.

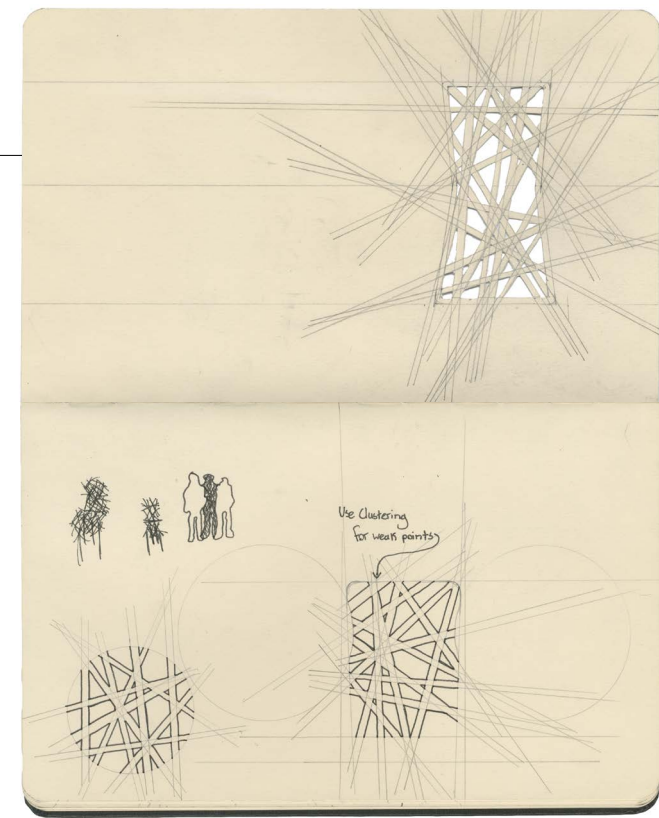
LINE CHAIR

Designed in Copenhagen, Denmark using the iconic ideals of contemporary Danish furniture design and created from molded maple wood veneer. *Line Chair's* design is derived from the simplicity of a line drawing. More specifically, the idea of a line segment, and where the line segment ends. This concept is what defines the shape of the chair. From a structural standpoint, the chair uses a concept of line bunching. This refers to the gathering of density of lines at structural weak points, generating more material.



Line Chair. Final Product.

Concept + design.



Creating the form.

THE ADIRONDACKS

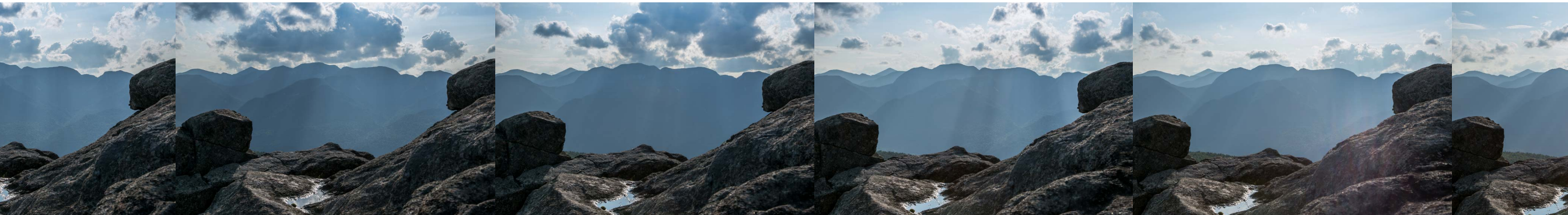
A lush green forest scene with a stream flowing over mossy rocks and a large fallen log in the foreground. The text "THE ADIRONDACKS" is overlaid in a large, white, serif font.



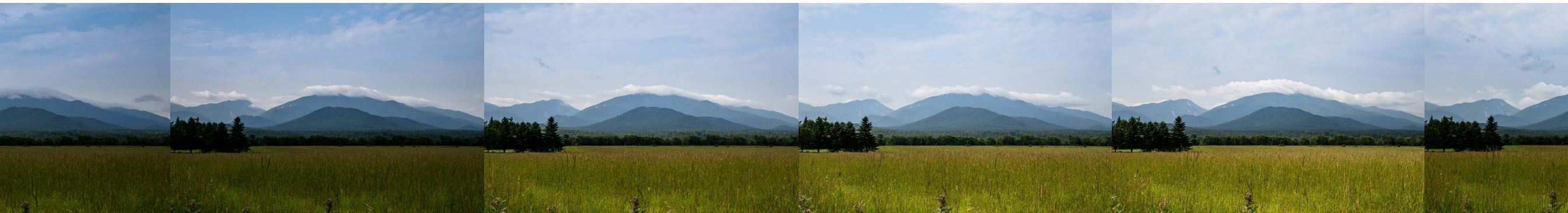
THE ADIRONDACKS

The Adirondacks is an ongoing project that, through the use of video and timelapse photography, captures the many faces of the Adirondack state park. Located in the Northeast corner of New York state, the Adirondack park is home to six million acres of mostly untapped wilderness. The project aims to share this lesser known American wilderness with the world.

Composite timelapse photo of the Milky Way galaxy over Cascade Mountain. Photographed over a two hour period.

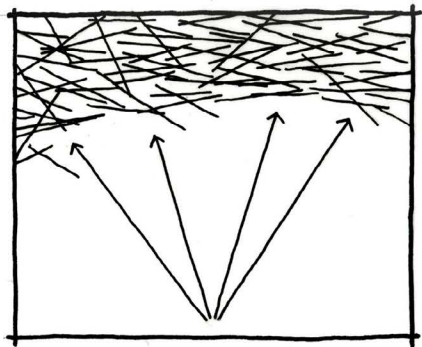


Timelapse of the Great Range from the summit of Noonmark Mountain.

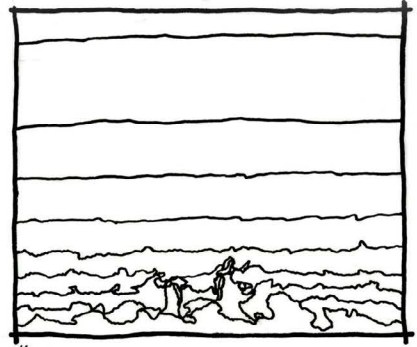


Timelapse of the MacIntyre Range from South Meadow.

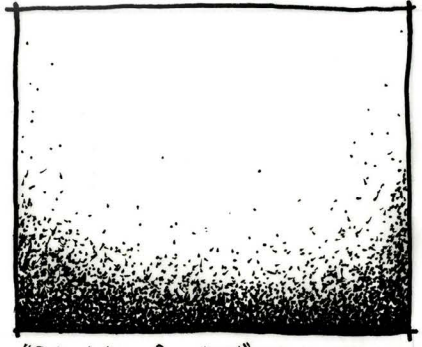
ASCENSION



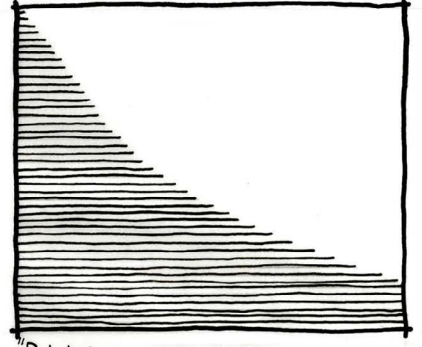
"Useless Ground Plane"



"Safer as you rise"

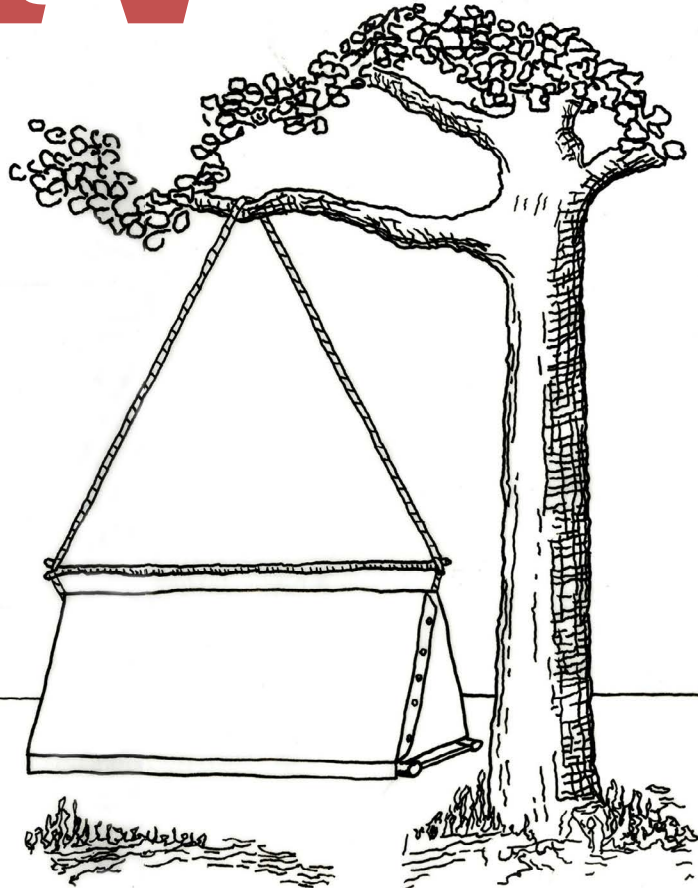


"Orientation Regained"



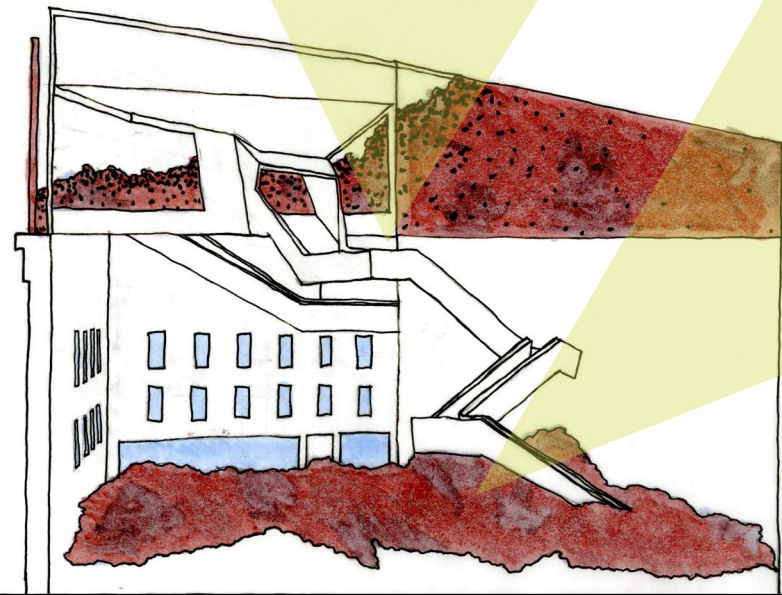
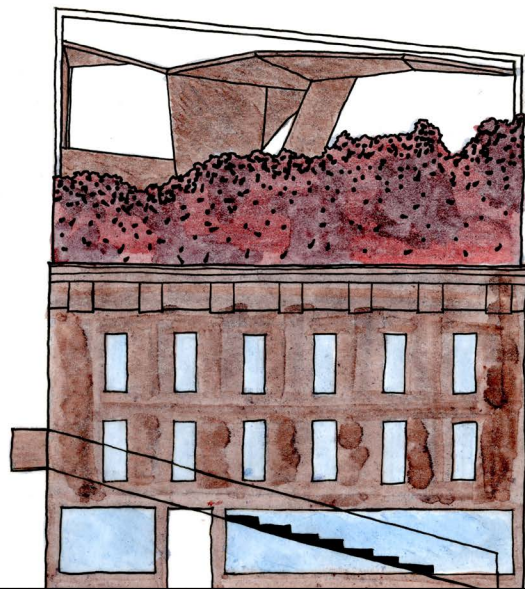
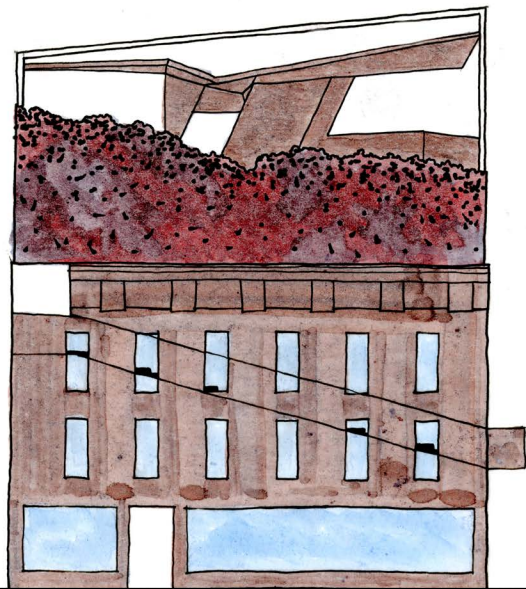
"Reintroduction to Ground Plane"

Handwritten scribble



ASCENSION

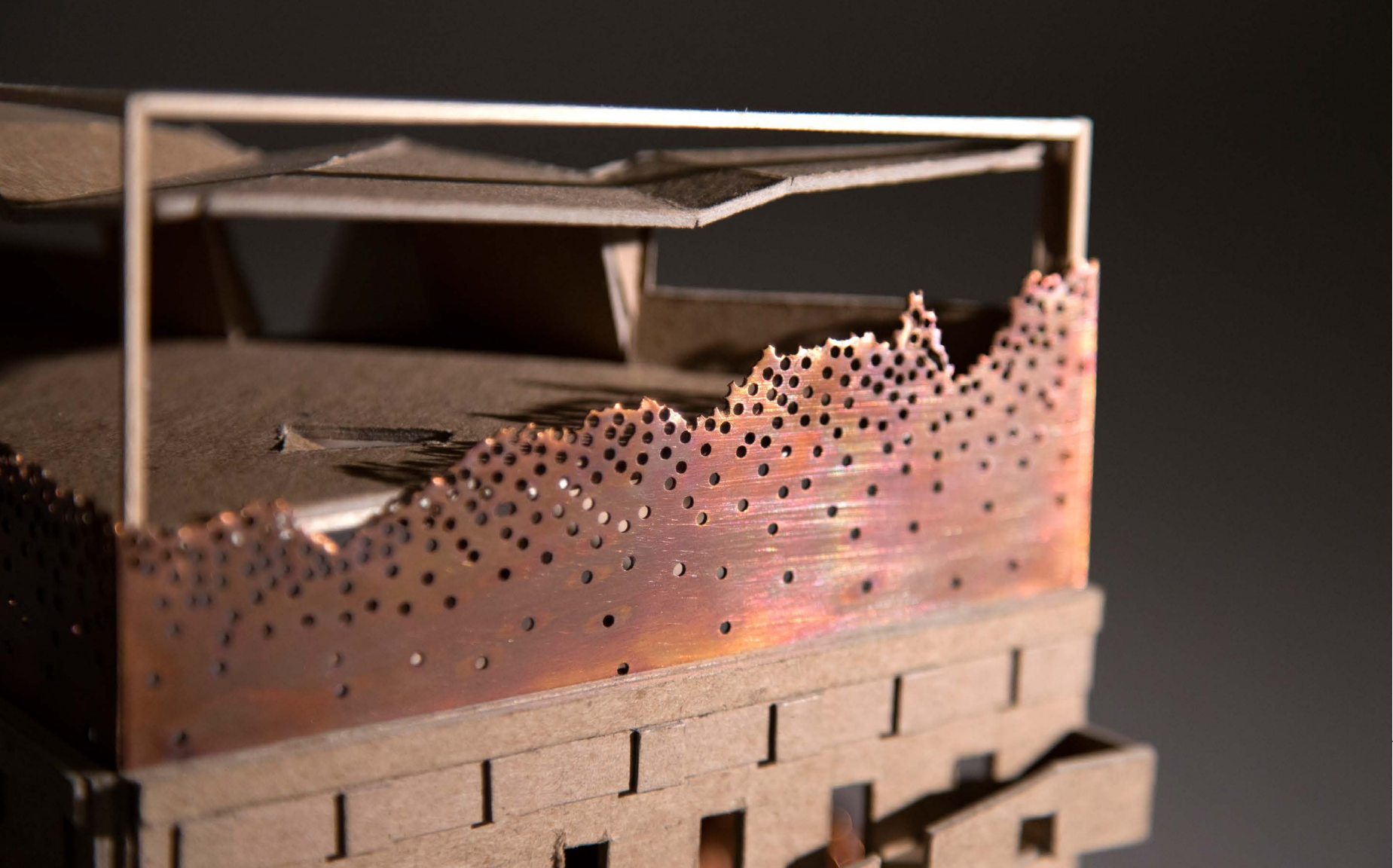
In the case of this space and apparatus, a design language was developed stemming from the idea of a tent that is elevated and suspended above the ground, as opposed to a traditional tent which sits on the ground. Humans have an inherent relationship with the ground. In certain situations, however, humans must leave the ground. The goal of this space is to break this basic relationship of human and ground by creating the emotional quality of one of these situations. This is accomplished by instilling the human with a strong sense of uneasiness within the ground plane, rendering it uninhabitable and even hostile. The ground plane within the space is designed to progressively remove orientation, induce claustrophobia, and destroy any sense of security. It is only through the stair-apparatus, which serves as a man made intermediary between two experiences of nature, that the subject will begin to regain the comfort that was taken from them.



The inhabitant begins to regain their sense of orientation as they ascend up the staircase.

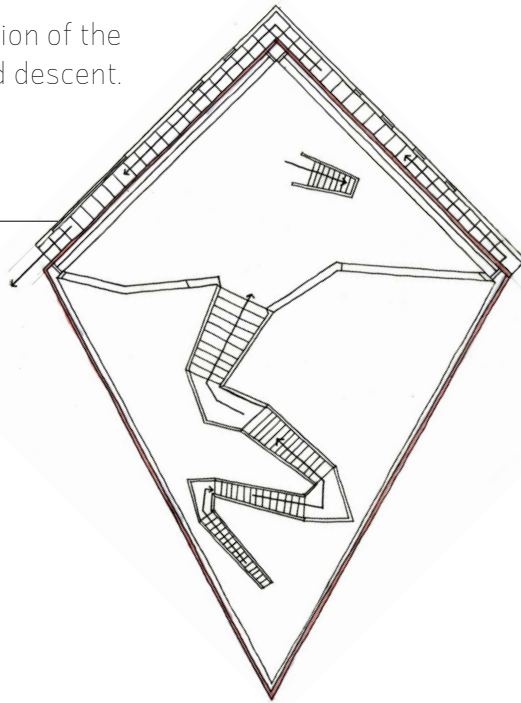


The inhabitant loses their orientation within the ground plane, rendering the space useless.

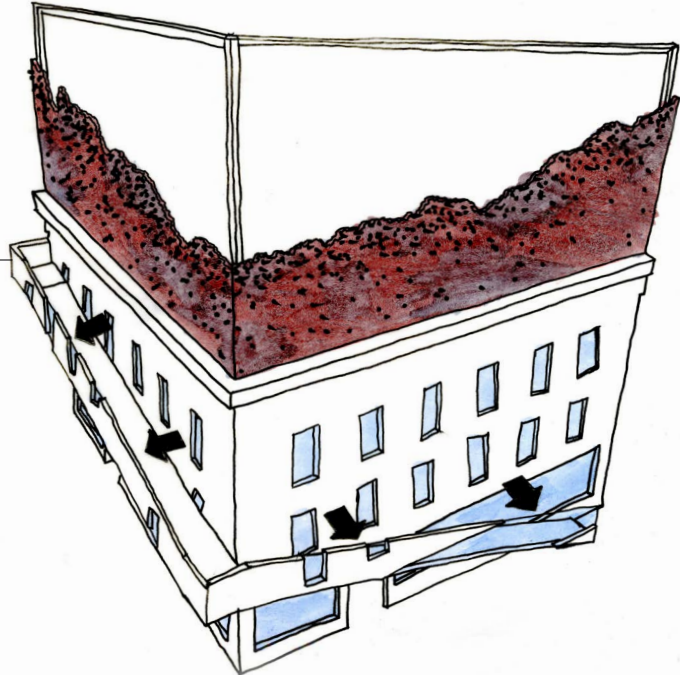


Ultimate orientation is gained as the inhabitant completes their ascent, rising above the “canopy.” The form of this copper cladding is designed to introduce a gradual lightening of the space. As upward progression is made, there is an increase in perforation, and therefore an increase in light, until the copper eventually deteriorates in favor of open space.

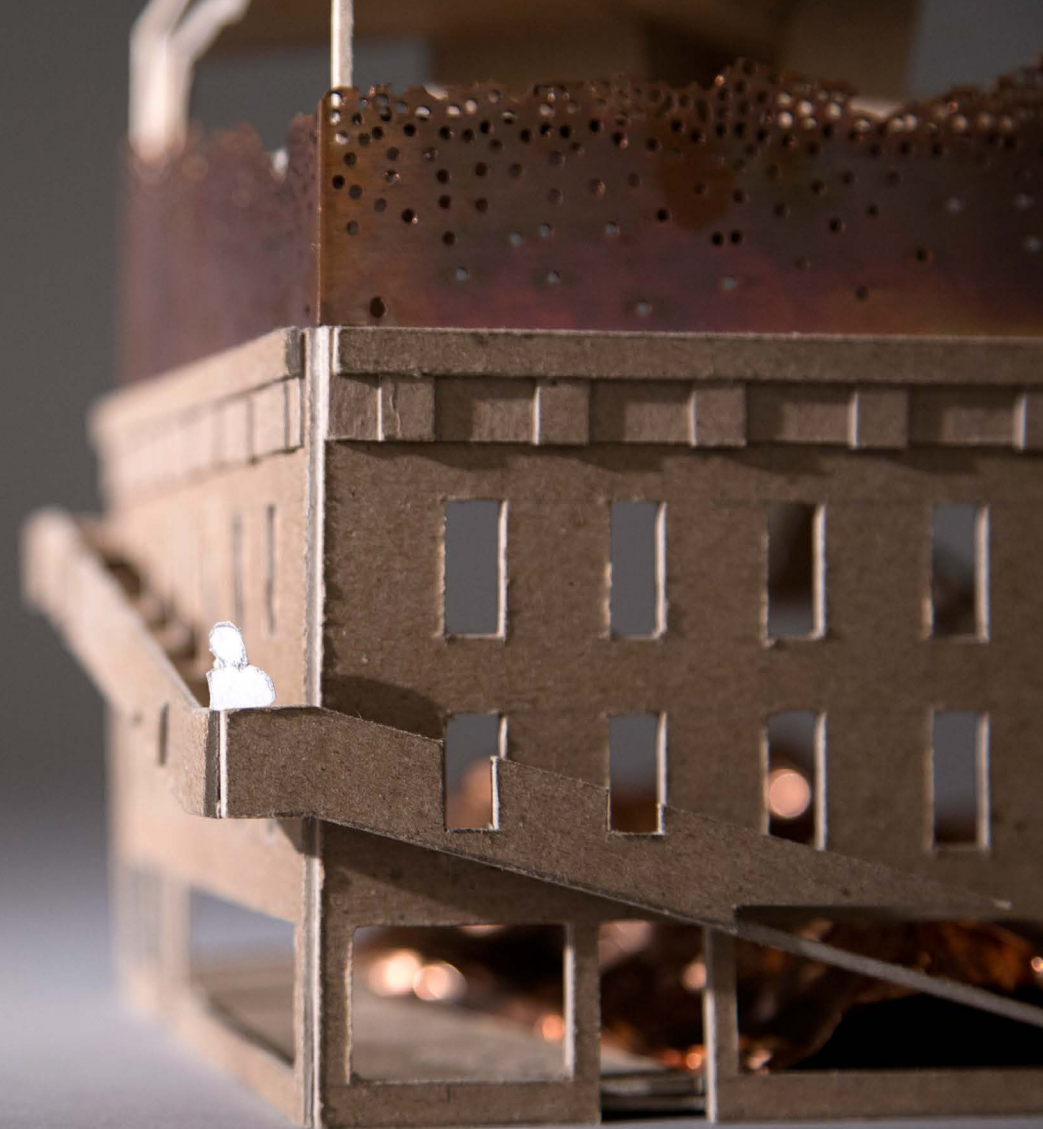
Plan drawing. Circulation of the ascent and descent.



Axonometric drawing. The facade is extruded where the descent pathway exists as not to detract from the traditional architecture of the lower portion of the building.



The inhabitant makes the final descent to re-enter the ground plane, now with a heightened sense of orientation.



PHOTOGRAPHIC DESIGN

Photographic Design is the manipulation of photographs in a physical manner, as opposed to a digital one. With the majority of digital photography being processed in a computer, I felt the need to explore the possibilities of post production outside of the digital box. Combined with my background in architectural studies, I have created five sculptures that involve the visual properties of a printed photograph with the structural qualities of wood. All five sculptures exploit the structural properties of the wood while also using it to alter the photograph itself.



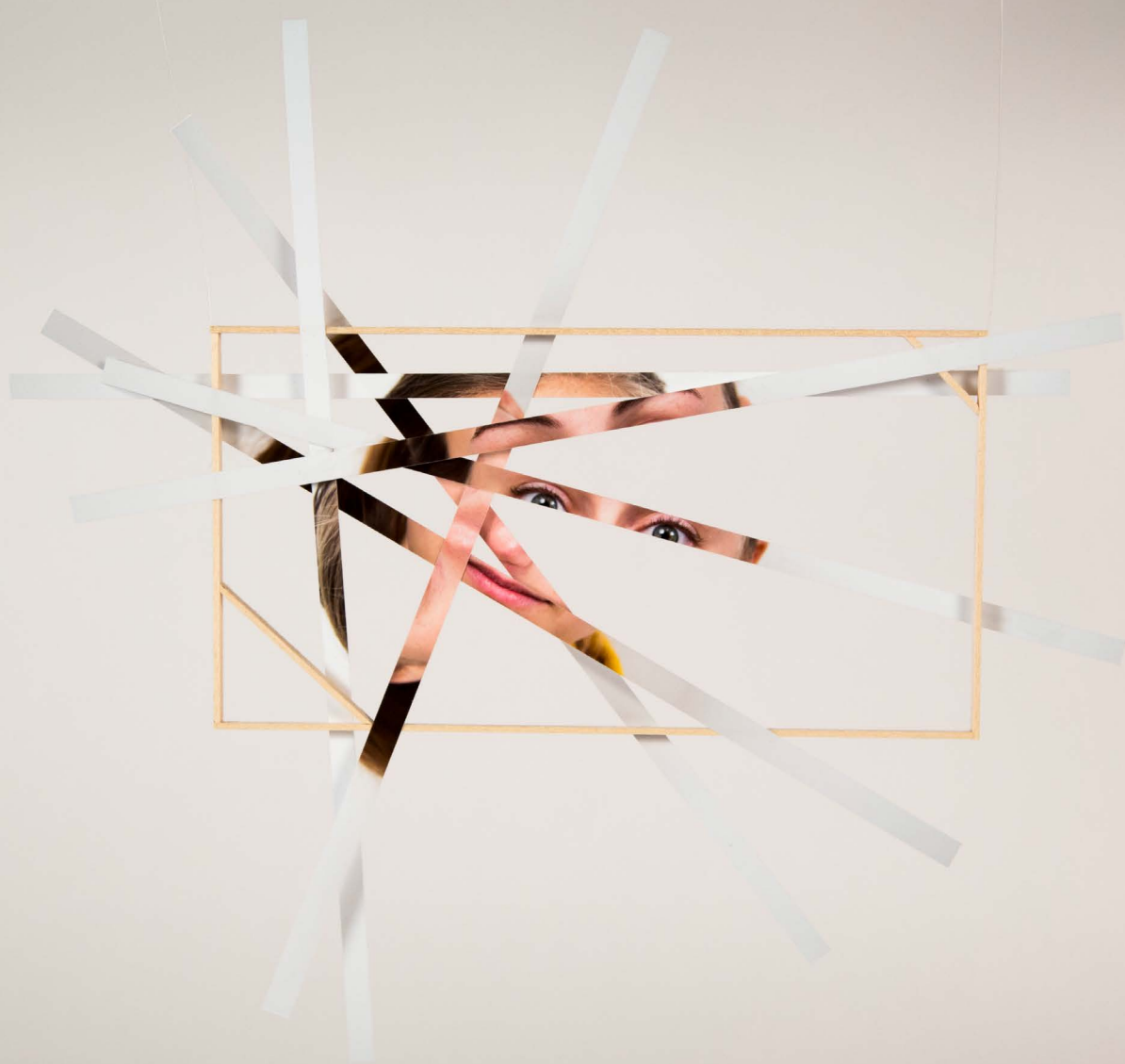
TWIST

Twist is developed from an idea of geometric forms removing the geometric quality on an architecture. As the rectangular frames rotate, they destroy the linearity of the building.

EXPLODE

Explode is derived from the content of its photograph. There is an interplay between structural form and compositional elements.





FRAME

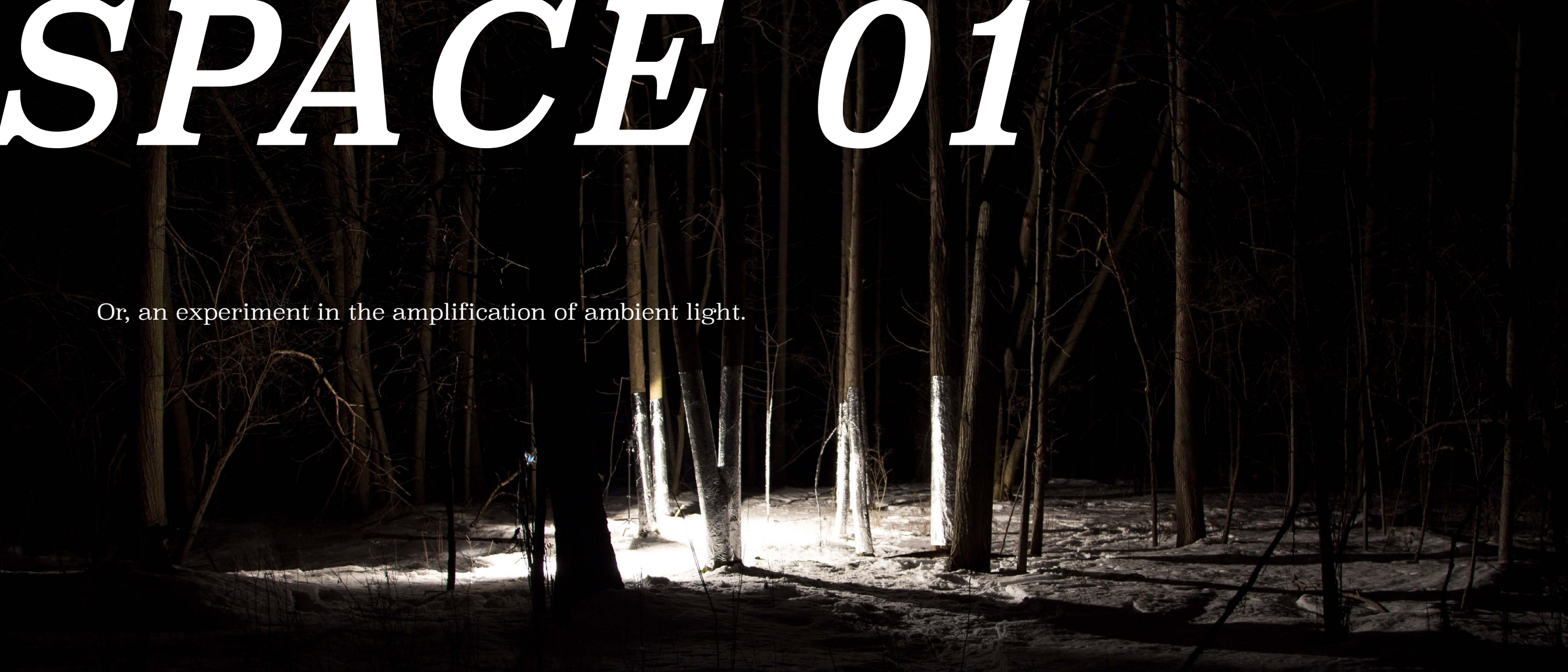
Frame plays with the destruction of the two-dimensional frame and the reconstruction of it in three-dimensions.

HEIGHTENED SPACES

Through research and observation, I have come to define “space” as the area around me in which my senses are interacting, also referred to as the immediate environment. *Heightened Spaces*, which began as an honors project at Hobart College, explores this idea of space through an ongoing series of design experiments. These experiments attempt to extend the threshold of sensorial experience, therefore creating an extended, or heightened, space.

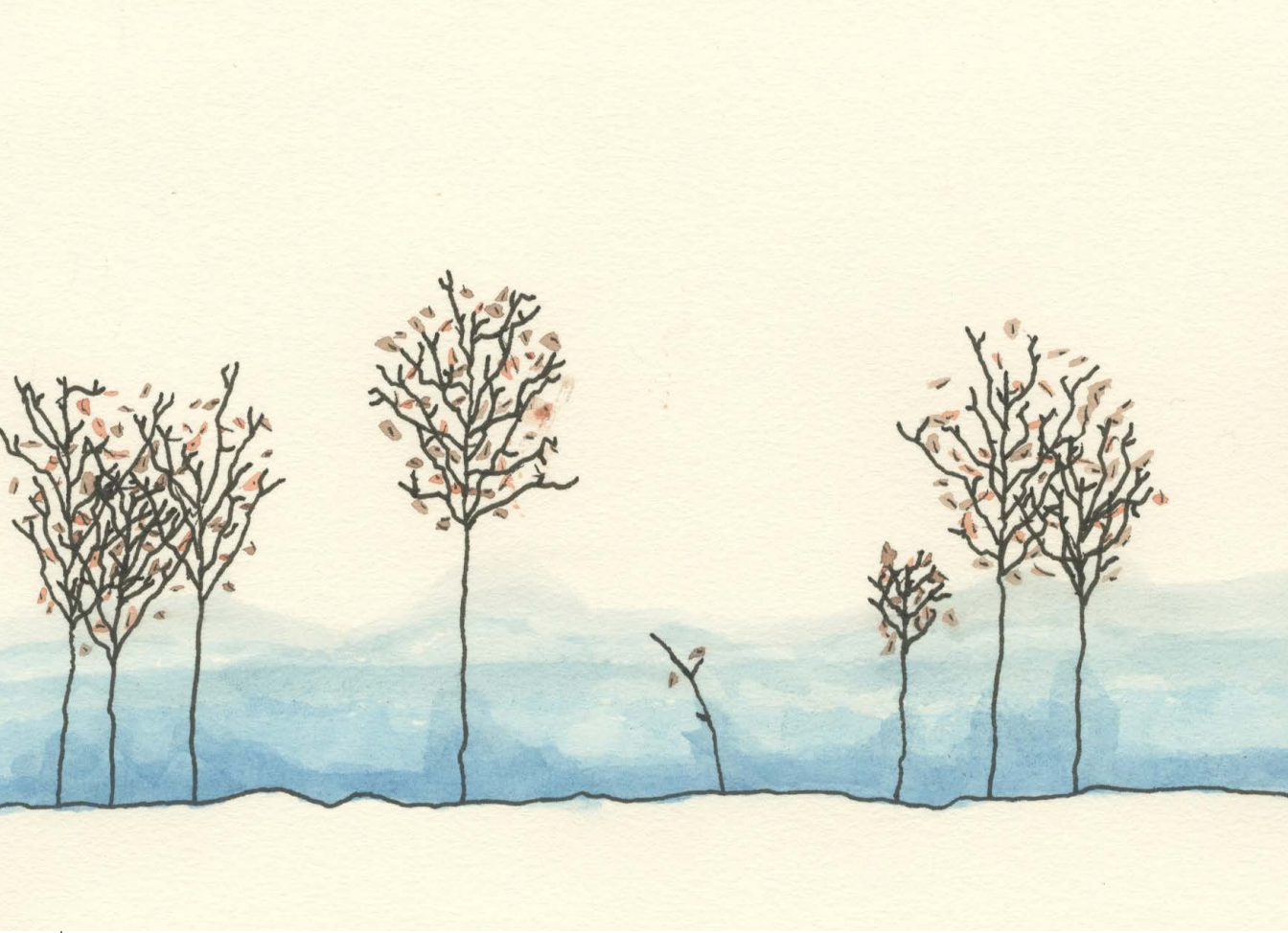
SPACE 01

Or, an experiment in the amplification of ambient light.



Daytime. The sunlight bounces off of the snow and in turn bounces off of the trees, creating an amplification of an existing phenomenon.





Representation of the extension of the immediate environment created by the installation.

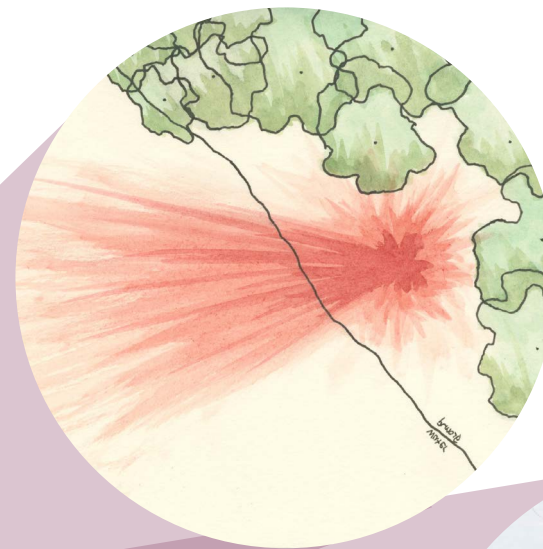
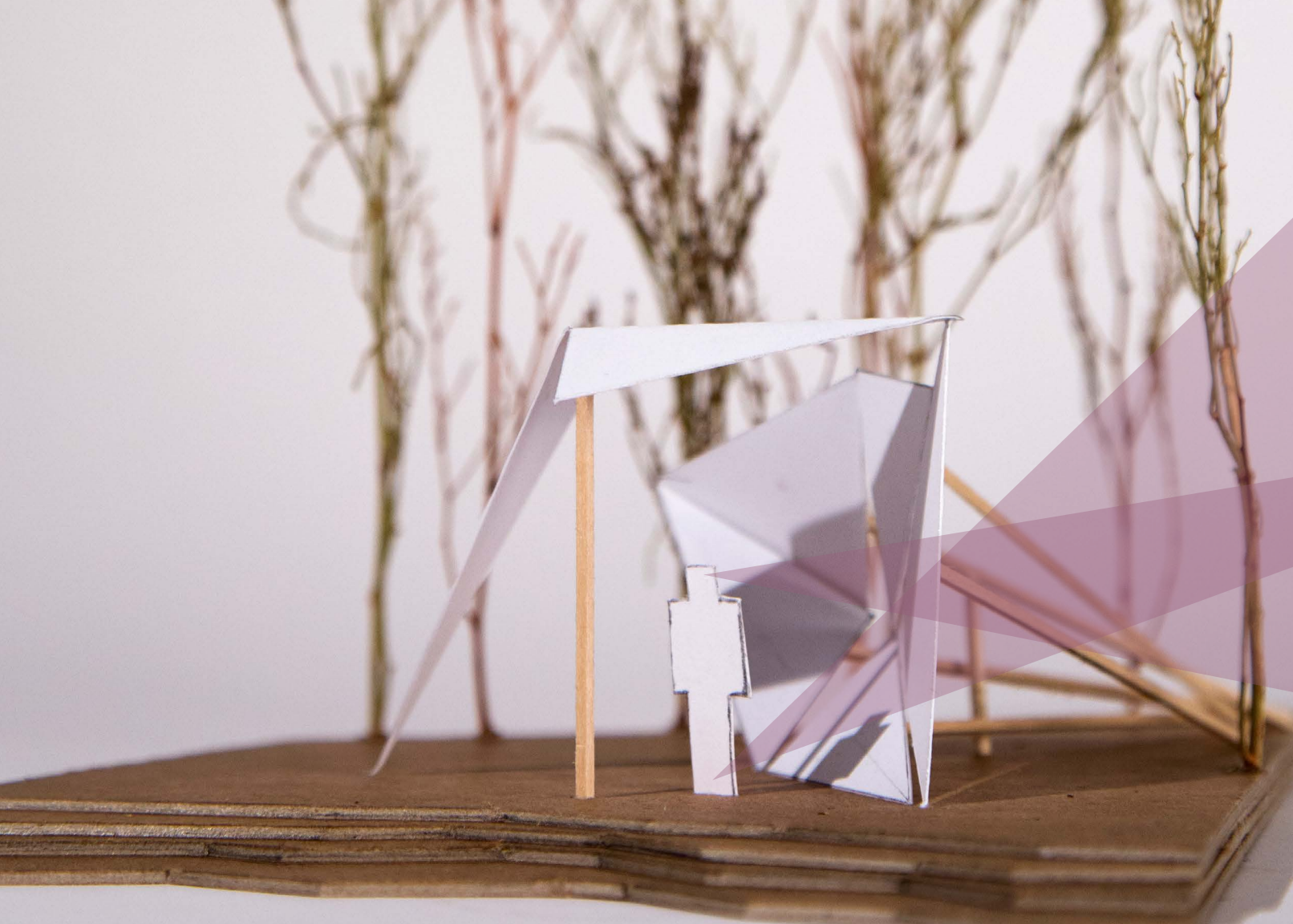


Nighttime, lit by indirect electric lighting. Visitors explore the extension of space with snowshoes.

SPACE 02

Or, an experiment in thresholds of ambient sound.





The immediate environment of the space is increased once the human has entered the designed threshold.



The inhabitant within the threshold experiences a heightened sense of sound.



A visitor records her observations while inside of the threshold of Space 02.

